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costs M. 1.50, and is sold by Lemcke and Buechner, 11 East Seventeenth St., New York City.

Lovers of Cicero will welcome the completion of their collections of texts of that author by the little *brochure* containing his *De virtutibus libri fragmenta*, edited by Hermann Knoellinger (Leipzig, Teubner, 1908. M. 2).

The first fascicle of the stately critical edition of Cicero's *Paradoxa, Academicorum reliquiae cum Lucullo, Timaeus, De natura deorum, De divinatione, and De jato* by Otto Plasberg (Leipzig, Teubner, 1908. fasc. 1, M. 8) will be the least interesting to the general reader, as it extends only through the *Timaeus*. The work will apparently be the great critical text of the essays embraced in it.

E. T. M.

Aristotelis Politica. Post FR. SUSEMIHLIUM recognovit OTTO IMMISCH. Lipsiae: Teubner, 1909. Pp. xxxix + 353. Geh. M. 3.

Immisch's *Politica* is a complete recension of the text of Susemihl's fourth stereotyped edition (1894). Students whose patience has been tried by the arrangement of the last five books in the editions of Schneider, Bekker, Newman, and Susemihl, will be grateful to Immisch for retaining the traditional order. It was known to Segni in the sixteenth century, and has been universally accepted since Spengel, that this order lacks sequence; that Book 7 follows Book 3; but it is questionable whether any attempt to conserve sequence in a work left manifestly incomplete by the author, is worth making. Theoretically, therefore, Susemihl's order, in the second and later editions, of A, B, Γ, H, Θ, Δ, Z, E is doubtless correct. Immisch concurs in Susemihl's logic, but refuses to be bound by it. He goes farther than Susemihl in bracketing the closing sentence of Γ, which recent editors have made the opening sentence of H. Perhaps the errant *ἀνάγκη δὲ κ. τ. λ.* should have been relegated to the critical appendix. The *Politica*, notwithstanding its importance as a supplement to the *Ethica*, and as a compendium of Greek political experience, has never been much read. Immisch has rightly, therefore, sacrificed the satisfaction of the lone reader who may wish to finish the book at a sitting, to the convenience of the many who find in the *Politica* an indispensable book of reference.

Immisch further differs from Susemihl in placing greater credence in II², although he concurs, of course, in the value of V^m, H^a, and II¹. To H^a he assigns an intermediate place between II¹ and II², and holds that its scholia, originally due to the commentary of Michaelis Ephesios in the eleventh century, prove its kinship to the family in question. While he is not a worshiper of the *sacrae membranae*, he is sparing of conjecture, and the result is a text which is admirable for sanity and syntax. In Δ, he brackets 1289 b. 27-1291 b. 13, with Susemihl, against Newman, but assigns no reason. The defect in the two chapters, as Newman pointed out, is that they contain no pertinent answer to the implied question

of 1289 *b.* 12-14 and 1289 *a.* 7-11, and 20 ff.; and that they present mutually inconsistent accounts of the parts of the state. Newman's argument for their retention is a credible one. Immisch has cast overboard a large part of the older critical baggage, and in its stead has given valuable references to the citation and *Fortleben* of the *Politica*.

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Das Fortleben der horazischen Lyrik seit der Renaissance. By
EDUARD STEMPLINGER. Leipzig: Teubner, 1906. M. 8.

The author has been previously known by a considerable number of studies of the influence of Horace on individual writers. He now essays to knit these and other works together into a continuous web. The treatise is divided into two parts, one general and the other specific. In the former, following an imposing and useful bibliography, are contained chapters on Horace in world-literature, in romance and drama, in parody and travesty (a richer field than might have been supposed), and in translations, on settings of the Horatian odes to music, and on Horatian themes in art, especially engraving and painting. In the latter part, the *Odes* and *Epodes* are taken up individually in order, with a brief bibliography of the translations of each, and a readable sketch, with numerous quotations, of the mode of treatment of the prototype in the hands of the more prominent authors who have touched upon it. German and French literature are abundantly drawn upon, Italian and English to a much less degree. Pope, for example, is mentioned in the bibliography, but what is perhaps the best-known and most classically perfect of his echoes of Horace ("Happy the man whose wish and care") is not mentioned in the article on the second Epode. Herrick does not even find a place in the bibliography! Can it be that Mr. Stemplinger is unacquainted with that delightful quintessence of the classic nectar? Nor is any trace of the work of the charming modern writers of society-verse to be found in this volume. Evidently a treatise on Horace in England is yet to be written. Inferences from resemblance are sometimes pushed too far by Mr. Stemplinger, according to the common fault of searchers for such things. The allusion of Schiller's Wallenstein to death as a long sleep, for example, might just as well be due to Moschus (3. 111, *μακρὸν ὕπνον*) as to Horace (*Carm.* iii. 11. 38, *longus somnus*), and might just as well be due to neither. Could not even a Schiller think of death as a sleep without owing the idea to the direct influence of some specific ancient? But on the whole we may well be heartily thankful for what Mr. Stemplinger has given us, especially from the two great continental literatures. School teachers will find his book useful in their work, let us hope, for the many musical settings of *Odes* and *Epodes*—sometimes half-a-dozen for a single ode—of which he prints the score in full.

E. T. M.